

Abstracts for articles on **IT CAN PASS THROUGH THE WALL**

Realism under Construction

László Strausz, Eötvös Loránd University

This article interprets Jude's short film through its realist-modernist attitude that I argue is the distinguishing characteristic of the New Romanian Cinema. The seemingly transparent images highlight how the represented social world remains ambiguous, and reflexively foreground the processes in which the hesitant spectator assigns meaning to them.

Vision and Knowledge

Ewa Mazierska, University of Central Lancashire

The article discusses *It Can Pass Through the Wall* in the context of New Romanian Cinema, arguing that its subject is a search for knowledge and the difficulty of finding it, which feeds the characters' curiosity. It also suggests that the film can be regarded as a metaphor for the position of every film viewer.

Spaces In-Between Worlds

Florentina C. Andreescu, University of North Carolina, Wilmington

In *It Can Pass Through the Wall* Radu Jude, gravitating towards spaces in-between worlds, explores a number of thematic elements, namely suicide, mortality, and "living death" existence, that have strongly marked his previous work. This article discusses these elements highlighting the short film's display of Jude's auteur signature.

The Girl and the Ghost

Per Fikse, Minimalen Short Film Festival

Endre Eidsaa Larsen, Volda University College / Norwegian University of Science and Technology

By guiding our attention to the emotional responses of a little girl and her darkly lit surroundings, Jude's film explores human existence in the face of death. Informed by existential philosophy in the vein of Heidegger, this article investigates the difference between fear of death and fear of the dead.

Gaze of the spectre in It can pass through the wall

Trinankur Banerjee, Jadavpur University

Through a prolonged single shot evoking a gaze that belongs to bodies located at an elsewhere, the film affirms the evidence of the spectre. Implementing a careful denial of reciprocity, the spectre is rendered invisible as it dwells both the inside and outside of the cinematic space.

Sound versus image in It Can Pass Through the Wall and M

Libertad Gills, Universidad de las Artes (Guayaquil, Ecuador)

Sound and image compete in *It Can Pass Through the Wall*, as in Fritz Lang's *M*, to create tension between what is seen and what is heard. This disconnect between image and sound draws attention to the limits of the visual and the possibilities of the audible.

Sound as Performative Space

Adam Melvin, Ulster University

This article discusses how the combination of circumambient sound and predominantly fixed camera position in *It Can Pass Through the Wall* achieves a similarly spatial and performative use of sound to that found in multi-channel electroacoustic concert performances. I consider to what extent space itself can "tell a story" (Emmerson).

The Unseen and the Unspeakable

Hajnal Király, Eötvös Loránd University, Budapest

In the context of Dutch 17th century painting thematizing eavesdropping and the use of off-camera voice in classic cinema, the article explores the relationship between framing and voice-off, revealing its figurative potential in representing the taboo of death as a threshold that is inaccessible to perception and cognition.

It Passes through Time and Space

Christina Stojanova, University of Regina

This article discusses *It Can Pass Through the Wall* as a compendium of themes and styles associated with Jude's oeuvre and with the minimalist aesthetic principles of the New Romanian Cinema. The film weaves mythological and historical time within its versatile narrative and visual architectonics, transforming a simple everyday event into an existential metaphor.

Childhood fears: The importance of horror elements in *It Can Pass Through the Wall*

David Madsen, Aarhus University

This article will examine how the film uses horror tropes through its title, mise-en-scène and camerawork to create a dichotomy between the cozy, 'safe' apartment and the dangers that manage to pass through its thick walls.

The Invisible Stalker in *It Can Pass Through the Wall*

Jelena Mišeljić, University of Montenegro

A patient and somewhat disturbing camera in Jude's film turns the coming-of-age tale into a ghost story. Is the innocent girl, surrounded by drunk and indifferent old men-children, aware of this "other presence"? As "seeing" is one of the basic themes in this film, this article will analyse its intrusive and seductive point of view.